

B.B.C. TELEVISION

BBC-1

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"D R.

W H O

SERIAL 'R'

"The Chase"

Ep.1: 'The Executioners'

by Terry Nation

Producer	VERITY LAMBERT
Director	RICHARD MARTIN
Designers	RAYMOND CUSICK
	JOHN WOOD
Script Editor	DENNIS SPOONER
P.A.	ALAN MILLER
A.F.M.	IAN STRACHAN
Assistant	BARBARA CANNELL
Costume Supervisor	DAPHNE DARE
Make-up Supervisor	SONIA MARKHAM
T.M.1	HOWARD KING
T.M.2	DICKIE ASHMAN
Sound Supervisor	RAY ANGEL
Grams. Operator	CLIVE GIFFORD
Vision Mixer	CLIVE DOIG
Floor Assistant	TREVOR BECKETT
Crew	FOURTEEN

CAMERA REHEARSAL: FRIDAY, 30TH APRIL 1965 - RIVERSIDE 1

Camera rehearsal (with TK-29 from 10.30).	10.30 - 1.00 p.m.
LUNCH	1.00 - 2.00 p.m.
Camera rehearsal (with TK-42 from 4.15)..	2.00 - 7.00 p.m.
DINNER	7.00 - 8.00 p.m.
Line-up	8.00 - 8.30 p.m.
RECORDING: VT/4T/27163	8.30 - 9.45 p.m.

TRANSMISSION: Saturday, 22nd May 1965 - 5.40-6.05 p.m. (BBC-1)

Technical Requirements:

Cam.1 - Mole Richardson crane 50, 35, 24, 16
Cam.2 - Ring Ped. with 10:1 zoom
Cam.3 - Ring Ped. with 10:1 zoom
Cam.4 - Ring Ped. 35, 24, 16, 9 (with SFX Kaleidoscope)
Cam.5 - Ring Ped. 35, 24

2 Booms
1 Fishing rod
1 Slung mic. to cover Daleks
Ring oscillator
Echo
Music tapes

Telecine running on monitor in Tardis

Mole Richardson wind machine

C A S T

Dr. Who	WILLIAM HARTNELL
Ian Chesterton	WILLIAM RUSSELL
Barbara Wright	JACQUELINE HILL
Vicki	MAUREEN O'BRIEN
Abraham Lincoln	ROBERT MARSDEN
Francis Bacon	ROGER HAMMOND
Queen Elizabeth I	VIVienne BENNETT
William Shakespeare	HUGH WALTERS
Television Announcer	RICHARD COE
Dalek Voices	PETER HAWKINS DAVID GRAHAM
Daleks	ROBERT JEWELL KEVIN MANSER JOHN SCOTT MARTIN GERALD TAYLOR
Mire Beast	JACK PITT

Page	Scene	Characters	Light	Cams/Booms	Shots
1	TELECINE 1 (25") Opening titles TK-29			S.O.F.	
1	TELECINE 2 Recap. from last ep. TK-42 s/i Title/Author slides			S.O.F. M.Q.1 M.Q.2	
1	A night sky of stars and planets (kaleidoscope) s/i model Tardis			4A (kaleidos- cope) 5A M.Q.2A	1-2
1-6	1. INT. TARDIS Lab Area/ Living Quarters (T/C Abraham Lincoln on monitor) TK-29: 1'35"	BARBARA VICKI IAN DR. WHO		2A-B, C1, 3A, A1 S.O.F.	3-7
6	TELECINE 3 Abraham Lincoln cont.			S.O.F.	7a
6-9	3. INT. TARDIS (T/C Queen Eliz./ Shakespeare/ Bacon on monitor) TK-29: 2'07"	DOCTOR WHO BARBARA VICKI IAN		3A, A1 M.Q.3 S.O.F.	8
9-10	TELECINE 4 Queen Elizabeth etc. cont.			S.O.F.	9
10-11	4. INT. TARDIS (T/C Tv. Announcer and Beatles on monitor) TK-29: 45"	BARBARA IAN DR. WHO VICKI		3A, A1 S.O.F.	10
11-11a	TELECINE 5 Beatles cont.			S.O.F.	
11a-12	5. INT. TARDIS	IAN BARBARA DR. WHO VICKI		3A, A1, 2B	10a-12
12	TELECINE 6 The Tardis mater- ialises on a a desert TK-29: 15"			Mute M.Q.4	12a
12	6. INT. TARDIS	IAN BARBARA DR. WHO VICKI		2B, A1	13

R E C O R D I N G

B R E A K

to set Tardis: strike doors
& door flat

Page	Scene	Characters	Light	Cams/Booms	Shots
13	7. INT. TARDIS	DR. WHO BARBARA IAN VICKI	DAY	1A, A2	14
13	PHOTO CAPTION Two fiery twin suns burn in the sky			4A M.Q.5	15
13	8. EXT. DESERT	DR. WHO BARBARA IAN VICKI	"	1A, A2	16
13-14	TELECINE 7 Limitless desert TK-29: 31"	BARBARA (V.O.)		A2 mute	17
14-15	9. EXT. DESERT	VICKI DR. WHO IAN BARBARA	"	1A, A2	18
15	TELECINE 8 Vicki & Ian running up sanddune TK-29: 37"	VICKI IAN	"	mute (sound to be rec. dur. day)	19
15-16	10. EXT. DESERT	VICKI IAN	"	1B, B1 M.Q.6	20
16-18	10a. EXT. DESERT	BARBARA DR. WHO	"	5A, Fish	21
R E C O R D I N G P A U S E (for Barbara)					
19	11. INT. TARDIS (Daleks on scanner)	BARBARA DALEK SUPREME DALEKS 1-3 DR. WHO		3A, A1 2's picture on scanner M.Q.7	22
19-20	12. INT. DALEK CONTROL	DALEK SUPREME DALEK 1	"	2C, C2	23
20	13. INT. TARDIS (Daleks on scanner)	BARBARA DR. WHO DALEK SUPREME DALEKS 1-3	"	3A, A1 2's picture on scanner	24
20-21	14. INT. DALEK CONTROL	DALEK SUPREME DALEKS 1-3	"	2C-D, 4B, 62 M.Q.8	25-28
21	PHOTO CAPTION The Dalek time machine de-mat- erialises			5A	29
21	15. INT. TARDIS	DR. WHO BARBARA	"	3A, A1	30

Page	Scene	Characters	Light	Cams/Booms	Shots
22	<u>TELECINE 9</u> Ian & Vicki coming down sanddune <u>TK-29: 24"</u>	IAN VICKI		Mute (sound to be rec. dur. day)	31
22-24	16. EXT. DESERT	IAN VICKI	DAY starts to fade obvious- ly.	1B, B1 M.Q.9	32
24-25	17. EXT. DESERT	BARBARA DR. WHO	NIGHT	3A, A1 M.Q.10	33
25	18. INT. TUNNEL	IAN VICKI MIRE-BEAST	"	2E, 1A, B2	34
25	18a. EXT. DESERT	BARBARA DOCTOR WHO	"	5B, A2, 1A wind machine	35
25	19. EXT. DESERT	BARBARA DOCTOR WHO	"	3C, 5B, A2	36
R E C O R D I N G B R E A K to cover Dr. & Barbara and strike Tardis					
26	20. EXT. DESERT	DR. WHO BARBARA	DAY starts fairly dark. Grows quickly to full light.	1B, A2	37
26	<u>TELECINE 10</u> Still shot of fossils in desert <u>TK-29: 13"</u>			mute M.Q.11	38
26-27	21. EXT. DESERT	BARBARA DR. WHO	"	1B, A2	39
27	<u>TELECINE 11</u> A Dalek pushing its way out of a sanddune s/i Slide: Next Episode THE DEATH OF TIME	DALEK		mute	40
27-28	ROLLER CAPTION PRODUCER/DIRECTOR SLIDES			4	

"DOCTOR WHO"

Serial R

EPISODE 1: 'The Executioners'

by

Terry Nation

VT CLOCK (VT/4T/27163)

RUN TK-29

FADE UP

TELECINE 1 (TK-29)

Opening titles (25")

S.O.F.

RUN TK-42

FADE OUT

FADE UP

TELECINE 2 (TK-42)

The space sky.

S.O.F.

Zoom in on one planet

M.Q.1
Galaxy 9"

A Dalek watching a control
panel of flashing lights

DALEK VOICE: Our greatest enemies
have left the Planet Xeros. They
are once again in time and space.

S/I SLIDE: 'The Executioners'

M.Q.1a 4"

S/I SLIDE: Written by
TERRY NATION

DALEK SUPREME: They cannot
escape. Our time machine will
soon follow them. They will
be exterminated. Exterminated.
Exterminated!!

M.Q.2 18"

END TELECINE

M.Q.2A 12"

1. 4 A 24
Kaleidoscope
shot of stars

S/I

2. 5 A 24
Model shot of
TARDIS

3. 3 A
2/S DOCTOR/VICKI, 1. INT. TARDIS. LAB. AREA.

BOOM C1

(2 next -
CU IAN)

(DOCTOR WHO AND
VICKI KNEEL BY
THE TIME-SPACE
VISUALIZER.
THE DOCTOR HAS
A SCREWDRIVER
AND IS FIXING
THE MACHINE.
VICKI WHISTLES.)

DOCTOR WHO: Stop whistling,
dear.

(VICKI STOPS)

VICKI: When is it going to
be finished?

(THE DOCTOR MUMBLES
THROUGH A MOUTH
FULL OF SCREWS.

VICKI PICKS UP
A PUNCHCARD,
SQUINTS THROUGH
IT AND WHISTLES)

DOCTOR WHO: Will you stop
whistling, child!

VICKI: Well, can I help?

DOCTOR: Yes, by making yourself
scarce!

(VICKI KNOCKS
SCREWDRIVER ON
TO FLOOR.

DOCTOR REACTS.

VICKI WANDERS
THROUGH LIVING
QUARTERS TO IAN,/
WHO IS READING
"MONSTERS FROM
OUTER SPACE".

4. 2 A
CU IAN

PULL BACK to
let VICKI in R.

VICKI: What are you reading?

IAN: (MUMBLES)

VICKI: Is it good?

(3 next - Wide 2/S
E-S V./DOCTOR)

PUSH IN to POS.B
with VICKI, letting
IAN out L. and
BARBARA in R.

HOLD VICKI/BARBARA
in WIDE 2/S

IAN: A bit far-fetched.

VICKI: Oh - all right!

(VICKI WANDERS BACK
TO BARBARA, WHO IS
KNEELING ON THE
FLOOR, FIXING A
DRESS)

VICKI: I'm redundant about here.

BARBARA: Are you? Oh, no.

VICKI: I am a useless person.

(SHE SITS ON CORNER
OF BED, WHICH TIPS
UP AND THROWS A
TRAY OF COFFEE ON
TO THE FLOOR OVER
THE DRESS)

VICKI: What was it?

BARBARA: It was a dress for you.

5. 3 A
WIDE 2/S TIME-SPACE
VISUALIZER/DOCTOR

(THE DOCTOR IS MAKING
ADJUSTMENTS TO THE
T.-S.V. HE PRESSES
A SWITCH. THE MACHINE
STARTS TO GLOW, AND
IT GIVES A GENTLE HUM
WHICH STARTS TO BUILD
UP INTO AN EAR-
SHATTERING ELECTRONIC
SCREAM.)

6. 2 B
CU IAN

ZOOM OUT, letting
VICKI & BARBARA
in R. of F.

PAN them R. through
doors.

BARBARA AND VICKI
REACT AND STARE
TOWARDS THE MACHINE.

IAN LEAPS TO HIS
FEET AND CROSSES/
TO THE DOCTOR, WHO
IS FRANTICALLY
TRYING TO COUNTER
THE SOUND BY TURNING
SCREWS)

7. 3 A
5/S BARBARA/VICKI/
IAN/T.-S.V./DOCTOR

DOCTOR WHO: Out of my way, dear
boy ... get out of my way ...

(THE DOCTOR SHOVES
IAN ASIDE)

(Telecine next)

IAN: What's the matter with it?

DOCTOR WHO: What? What?
What?

IAN: I said, what's the trouble?

BARBARA: Turn it off

(THE DOCTOR FINDS
THE RIGHT SCREW
AND TWISTS. THE
SCREAM SUBSIDES
TO A GENTLE HUM)

That's better.

IAN: You trying to deafen us,
Doctor?

DOCTOR WHO: Deafen? No, no,
no, dear boy ... Just an
unfortunate juxtaposition of
the sonic rectifier and the
lineal amplifier.

IAN: Oh - of course! I should
have known at once.

BARBARA: Just what is this
machine, Doctor?

DOCTOR WHO: I told you, Barbara -
a time-space visualizer ...

BARBARA: Apart from making that
terrible noise, what does it do?

DOCTOR WHO: It converts neutrons
of light energy into electrical
impulses.

IAN: Oh good ... I've always
wanted one of those ...

DOCTOR WHO: Do I detect a hint
of sarcasm, Chesterton?

IAN: I'm sorry, Doctor, but
you rattle off explanations that
would have baffled Einstein and
expect us to know all about them.

DOCTOR WHO: Very well. I'll quote
you Venderman's Law. "Mass is
absorbed by light. Therefore,
light has mass and energy".

(Telecine next)

(VICKI SPEAKS,
AS THOUGH QUOTING
FROM A WELL
REMEMBERED
LESSON)

VICKI: The energy of
a light neutron is equal to
the energy of the mass it
absorbes

DOCTOR WHO: (BEAMING) Splendid
child. Splendid.

VICKI: It's quite simple
really ... it just means that
anything that ever happened
anywhere in the Universe, is
recorded in light neutrons.

DOCTOR WHO: I couldn't have
put it better myself, child.

VICKI: You know, when I left
Earth, scientists were trying to
invent a machine that would
convert the energy
from light neutrons into
electrical impulses. Then we
could just switch on, and
see any event in history.

BARBARA: You mean a sort of time-
television?

DOCTOR WHO: And that's exactly
what this is ...

VICKI: No! Why didn't you tell me?
I could have helped. Does it work?

DOCTOR: Of course it works! (HE
CROSSES TO IAN) Chesterton can I
distract you from you cowboys and
indians? I'll give
you a demonstration. Now come
along Chesterton ... think of an
event in history ...

(Telecine next)

(7 on 3)

IAN: All right ... I've got one .. now, what do you need to know?

DOCTOR WHO: First of all the place ...

IAN: Well that's easy ... Earth.

STANDBY TK-29

(THE DOCTOR MOVES
TO THE CONTROL
PANEL.

ON IT IS A LONG
VERTICAL LIST OF
PLANET NAMES.
THE DOCTOR MOVES
A POINTER TO
EARTH)

DOCTOR WHO: Next, the geographical location, date, and time.

The date is

IAN: November 19th, 1863.

(THE DOCTOR
SELECTS THESE
DATES ON A
SET OF ROTATING
DISCS)

The place -

IAN: Pennsylvania, in the U.S.A.

DOCTOR WHO: Right.

(DOCTOR WHO
FLIPS THROUGH
A CROWDED FILING
DRAWER BENEATH
THE MACHINE AND
FINALLY PULLS OUT
A CARD ABOUT A
FOOT SQUARE ON
WHICH IS A MAP
OF PENNSYLVANIA.

(Telecine next)

(7 on 3)

HE PLACES IT ON
THE RACK NEAR THE
INSTRUMENTS)

RUN TK-29

(to come up
on monitor
in Tardis)

(THEY GATHER AROUND
THE SCREEN OF THE
MACHINE AS IT STARTS
TO FLASH AND BURSTS
OF UNINTELLIGIBLE
SOUNDS EMIT FROM THE
LOUDSPEAKER. THE
DOCTOR WORKS A DIAL

(T/C dur: 1'35")

ON THE SCREEN APPEARS
ABRAHAM LINCOLN)

LINCOLN: Fourscore and seven
years ago our fathers brought
forth upon this continent a new
nation, conceived in liberty,
and dedicated to the proposition
that all men are created equal.

BARBARA: Abraham Lincoln!

IAN: That's what I asked for -
the Gettysburg address.

ZOOM IN on
monitor

ON
TELECINE 3 (TK-29) cont.
Continue Lincoln
giving the Gettysburg
address.

LINCOLN: Now we are engaged in
a great civil war, / testing
whether that nation, or any
nation so conceived and so
dedicated, can long endure. We
are met on a great battlefield
of that war. We have come to
dedicate a portion of that field
as a final resting place for
those who gave their lives that
that nation might live. It is
altogether fitting and proper
that we should do so, but in a
larger sense we cannot dedicate,
we cannot consecrate, we cannot
hallow this ground.

END TELECINE

8. 3 A
5/S a/b

2. INT. TARDIS.

BOOM A1

(DOCTOR WHO TURNS
HIS CONTROL AND
THE PICTURE FADES)

(Telecine next)

(8 on 3)

STANDBY TK-29

BARBARA: Can I choose something, Doctor?

IAN: Do you know that when he was making that original speech....Did you

VICKI: Oh yes ..., and me ... know please ... can I? that?

DOCTOR WHO: All in good time ... You can both have a turn. Come along, Barbara .

(BARBARA
WHISPERS TO
THE DOCTOR)

BARBARA: Have you got it?

IAN: Oh? What?

(BARBARA WORKS
THE CONTROLS.

VICKI IS VERY
EAGER)

VICKI: Come on ... tell us ...

RUN TK-29
to come up
on monitor

BARBARA: You'll see in a minute ...

(THEY ALL TURN
AND WATCH THE
SCREEN IN
SILENCE.

THE SCREEN
BLURS, FLICKERS,
AND BABBLES OF
UNINTELLIGIBLE
SOUNDS ISSUE
FROM THE SPEAKER.

SLOWLY IN ON
SCREEN TO FULL
FRAME.

(Telecine next)

(8 on 3)

(T/C dur: 2'07")

WITH DIFFICULTY,
A PICTURE RESOLVES
ITSELF

M.Q.3 13"

IT SHOWS QUEEN
ELIZABETH I
SEATED, WITH
FRANCIS BACON
STANDING ON
HER RIGHT.

DIALOGUE ON TELECINE:

BACON: And I implore your majesty,
you must not allow this, this
scribbler, to insult Sir John
Oldcastle.

QUEEN ELIZABETH: Sir Francis, we
are well aware of what must be done.
Is he here?

BACON: He is within, Your Majesty.
With your leave I

DIALOGUE OVER THE ABOVE:

VICKI: Who's that?

IAN: Queen Elizabeth the First.

VICKI: Who's the man?

BARBARA: Sh! Wait and see.

ON TELECINE:

(BACON Xs CAM. R. TO
L. TO MEET
SHAKESPEARE IN FRONT
OF DRAPE L. FGD.
CAM. TRACKS BACK AND
PANS L. TO TAKE IN
SHAKESPEARE AND
LOSE THE QUEEN)

SHAKESPEARE: Is the Queen angry,
sire? It was only a jest.

BACON: She has graciously granted
you an audience.

(THEY HURRY IN.
SHAKESPEARE KNEELS
BEFORE THE QUEEN)

(3 next - 4/S)

(8 on 3)
with T/C
on monitor

IN STUDIO:

LIN: Shakespeare. The other
one must be Francis Bacon.

ZOOM IN to screen

9. ON
TELECINE 4 (TK-29) SHAKESPEARE: Oh, oh, Your
Majesty.

QUEEN ELIZABETH: Master Shakespeare
you are aware of the concern that
your character of Falstaff has
caused to Sir John Oldcastle?

BACON: It is so obviously he.

SHAKESPEARE: Er - yes - well - er
I can explain, your Majesty.

ELIZABETH: You admit it, then?

SHAKESPEARE: Yes, your Majesty.

ELIZABETH: Good. Think no more
of it. We found it very amusing.
Tell me, have you plans for
writing another play on him?

SHAKESPEARE: No. No, I haven't,
your Majesty.

ELIZABETH: That's a pity. But
it doesn't matter. We have an
idea that may be of service.
You will write a play of Falstaff
in love - there! does that not
fire your imagination?

SHAKESPEARE: A happy idea, your
Majesty - yes.

ELIZABETH: Then away with you,
Will, and take up your pen.

(THEY EXIT, BACON L.,
SHAKESPEARE R. CAM.
PANS L. TO TAKE IN
2/S BACON/SHAKESPEARE
IN FRONT OF DRAPE)

(9 on T/C)

BACON: I too have an idea that you may wish to use. The history of Hamlet, Prince of Denmark.

SHAKESPEARE: I'm afraid not, sire.

BACON: Do you know the story, then?

SHAKESPEARE: I assure you, my lord, it would not quite be in my style.

BACON: Oh, very well then

(SHAKESPEARE CROSSES
C.A.M. L. TO R. AND
EXITS)

BACON: Scribbler!

(C.A.M. HOLDS ON BACON)

END TELECINE

10. 3 A
4/8

4. INT. TARDIS.

(THE SCREEN FADES
AND STARTS TO FLASH
AND HUM.)

STANDBY TK-29

IAN: Did you find out what you wanted to know?

BARBARA: Nothing. I just wanted to see Elizabeth's Court.

IAN: Old Bacon looked a bit miserable.

(Telecine next)

(10 on 3)

(THERE IS A SUDDEN
ROAR OF SOUND FROM
THE LOUDSPEAKER.

BARBARA, IAN, AND
DOCTOR WHO WHEEL
ROUND TO STARE AT
THE SCREEN)

ANNOUNCER: (OVER) This is the BBC.
Our next programme is due to start
in just under one minute.

RUN TK-29
to come up
on monitor

BARBARA: Vicki, what year have you
got on that?

(VICKI GLANCES AT
THE DIALS)

VICKI: 1965.

IAN: You're picking up a Television
Programme.

VICKI: Sshh! I want to watch.

(THEY ALL TURN
TO LOOK AT THE
SCREEN)

(T/C take 45")

IT SHOWS THE INTERIOR
OF A TELEVISION STUDIO.)

ON TELECINE:

wait for it, kids -

ANNOUNCER: Yes -here- it is -/- its
Top of the Pops!

ANNOUNCER: And here singing their
latest Number One Hit - (wait for

10a. TELECINE 5 (TK-29) ZOOM IN on Monitor it, kids - the Fabulous Beatles!
VICKI: It's the Beatles! /
The Beatles singing
'A Ticket to Ride'

(3 next - Tight
shot monitor)

(10a on T/C)

Song continues
for "

END TELECINE

(TK-29 may need to run on)

10a. 3 A
TIGHT SHOT 5. INT. TARDIS.
MONITOR

FAST ZOOM OUT,
letting in IAN/
BARBARA/DOCTOR/
VICKI (IAN, BARBARA, AND
DOCTOR WHO LOOK
AT ONE ANOTHER)

11. 2 B
TIGHT 3/S BARBARA/
IAN/VICKI IAN: Don't tell me you've heard of
then.../

VICKI: Of course I have - I've
been to their memorial theatre at
Liverpool.

11a. 3 A
2/S IAN/BARBARA

(A HIGH-PITCHED
ELECTRONIC BLEEP
SOUNDS FROM THE
CONTROLS OF THE
TARDIS. DOCTOR WHO
HURRIES TO THE
CONTROLS)

STANDBY TK-29

11b. 2 B
MCU VICKI BARBARA: What did you think of them,
Vicki?/

VICKI: All right - I didn't realise
they played classical music./

12. 3 A
3/S IAN/BARBARA/
VICKI

BARBARA: Classical Music.

ZOOM OUT to let
DOCTOR in R.

IAN: Styles change, Barbara - styles
change.

DOCTOR: Turn that thing off, child -
we're landing.

RUN TK-29

Let them all out
L.

(IAN AND BARBARA FOLLOW
DOCTOR WHO TO THE CON-
TROLS. WE SEE VICKI
TURN A SWITCH AND MOVE
TO JOIN THEM)

(Telecine 6
next)

(12 on 3)

ZOOM IN on T.-S.V.
as VICKI leaves
frame

(THERE IS A
CLOSE-UP OF
THE T.-S.V.

THE SCREEN IS
FLASHING A
REGULAR PATTERN.)

M.Q.4 23"

12a. TELECINE 6 (TK-29) Dur: 15"

A fossilized arm
sticks up from
the desert.

TARDIS materialises
fgd. R. of fossil,
light flashing.

END TELECINE

13. 2 B

LOW MS DOCTOR
looking into
Cam.

6. INT. TARDIS.

(DOCTOR WHO IS
LOOKING INTO
CAMERA LENS AS
IF IT WERE A
METER. THEN HE
SWITCHES JUST
BELOW CAM.)

PULL UP as DOCTOR
turns, letting in
VICKI/IAN/BARBARA

DOCTOR WHO: Everything's
perfectly all right. Oxygen high ...
Gravity a little greater than
Earth

(DOORS OPEN)

✓

2 TO C

R E C O R D I N G

B R E A K

A TO 2

Set Tardis : Strike doors and door flat

14. SC 1 A 35 BOOM A2
V. HIGH 4/S
BARBARA/DOCTOR/ 7. INT. TARDIS. DAY.
IAN/VICKI

BARBARA: It's very hot here.

STANDBY TK-29

(DOCTOR WHO
LOOKS UP AT
THE SKY)

DOCTOR WHO: And small wonder
... look at that.

15. 4 A (THEY ALL LOOK
UP SHIELDING
THEIR EYES AS
THEY DO SO) / M.Q.5 15"

PHOTO CAPTION:

Two fiery twin suns
burn in the sky.

END PHOTO CAPTION

Sizzle
theme

16. 1 A 35 BOOM A2
a/b

8. EXT. DESERT. DAY.

(PRINCIPALS
LOOK AWAY
FROM THE SUNS,
SQUINTING)

DOCTOR WHO: Mm - two suns.
Moving very quickly, too.
I imagine days and nights are
very short here.

RUN TK-29

VICKI: Doctor, can we explore?

BARBARA: Doesn't look like
there's much here. (STARING
OFF)

17. TELECINE 7 (Dur: 31")

Limitless desert.
Establish.
Pan L. to R.
BARBARA speaks, her
voice over:

(1 next - a/b)

(17 on T/C)

BARBARA: Just miles and miles of sand.

END TELECINE

18. 1 A
a/b

BOOM A2

9. EXT. DESERT. DAY.

TRACK BACK,
holding them

VICKI: But you don't know for sure.
I mean, just over that sand dune
there may be a city, or a space
station, or anything!

DOCTOR: The child's like me -
always wants to know what's at the
other side of the hill...

VICKI: (VERY FIRM) And I'm going
to find out, too!

(VICKI STARTS TO
MOVE OFF)

BARBARA: Vicki! Come back....

DOCTOR: Chesterton - go with her...
here - take this Tardis- see you don't
get lost. finder,

(IAN IS A LITTLE
RELUCTANT, BUT
HE NODS) TAKES
THE COMPASS AND
GOES)

IAN: All right (SHOUTS) I'm coming,
Vicki. But we're only going to look
over the ridge!

BARBARA: Come on!

IAN: I'm coming. Hang on Christopher Colum-
VICKI: (OFF) Yes - of course - bus!
Come on!

(IAN MOVES OUT OF
SHOT.

BARBARA, AS HE GOES,
SAYS)

(Telecine 8 next)

SC

- 15 -

(18 on 1)

RUN TK-29

BARBARA: I'll stay with the
Doctor.

IAN: (OVER) All right - we
won't be long ...

19. TELECINE 8 (TK-29) Dur: 37"

VICKI running up a
sanddune. IAN
following. He catches
her up.

(Sound to be
rec. during
the day)

1 TO B

END TELECINE

MIX TO

20. 1 B

LOW L. 2/S
VICKI/IAN

10 . EXT. DESERT. DAY.

BOOM B1

(NEW ANGLE.

THERE IS A DARK
IRREGULAR STAIN
ON THE SAND. IT
GLISTENS WETLY)

VICKI: (OFF. OVER) Ian ...
over here ... come and look
at this.

(VICKI MOVES
INTO SHOT AND
KNEELS BESIDE
THE STAIN.
SHE REACHES OUT
A CAUTIOUS HAND
AND TOUCHES IT.
WITHDRAWS HER
HAND QUICKLY
WITH A GRIMACE
OF DISTASTE)

Ughhhh.

(5 next - Loose 2/S
DOCTOR/BARBARA)

- 15 -

IAN: You know this thing of
the Doctor's? It works.

VICKI: Never mind that. Look
at this.

IAN: What is it?

VICKI: Look!

(IAN PUTS OUT A
HAND TO TOUCH
IT, AND SMELLS
IT.)

IAN: At least it's not an
acid pool.

VICKI: That makes a change.
Look ... there's more of it over
there ... and beyond that ...
there's a sort of trail...

IAN: It's probably blood.

VICKI: Let's see where it leads.

(THEY MOVE AWAY)

M.Q.6 12"
Mire beast

21. 5 A 24

LOCSE 2/S

DOCTOR/BARBARA

10a. EXT. DESERT. DAY.

Fishing rod

(BARBARA AND DOCTOR
WHO HAVE LAID OUT
SHEETS OR BLANKETS
IN THE SAND.

BARBARA LIES DOWN,
BASKING IN THE SUN)

BARBARA: Mmm - it's warm.
I suppose with two suns I'll
get brown twice as quickly.

DOCTOR WHO: Yes ... or sunstroke...

(Recording Pause next)

BARBARA: I don't know, Doctor - why is it that you always look at the dangerous side of a situation - even sun-bathing?

DOCTOR: Do I? Yes, I suppose I do ...

BARBARA: You've been travelling around too long, that's the truth of it.

DOCTOR: Oh, I think I'm the best judge of that.

BARBARA: Just how many years have you been time-travelling, Doctor? Before we met you in that London junk-yard?

DOCTOR: How can anyone measure time when we are constantly breaking its rules?

BARBARA: Well, I know/how long we've been with you....

DOCTOR: Do you, Barbara? In Earth years?

BARBARA: Er ... yes,... it must be, well ... er...

DOCTOR: Exactly, exactly.

BARBARA: You haven't got any sun-tan lotion in the ship, have you, Doctor?

DOCTOR: Er - no. ..

BARBARA: I never took a holiday without it at home...

DOCTOR: Home? Do you mean London?

(Recording Pause next)

BARBARA: Yes, I remember once taking a holiday in Cornwall. It was meant to be a rest. In fact, we never got to Cornwall. Our car broke down outside Exeter and we were taken in tow by a circus lorry bound for Fishguard. Before we knew where we were, we landed up in Ireland with a troupe of performing seals.

DOCTOR: Sounds a fishy story to me! Does it seem a long time ago?

BARBARA: Yes, it does - years and years, and years....

DOCTOR: Yes ... Perhaps it is about time I tried to repair the Tardis - and take you home

(THE DOCTOR HUMS
TO HIMSELF
"HOME, SWEET HOME".

THERE IS THE SOUND
OF A HIGH-FITCHED
ELECTRONIC WHINE)

BARBARA: What's that awful noise?

DOCTOR WHO: Awful noise? Not a nice thing to say about my singing!

BARBARA: No, not that awful noise... the other one....listen.

DOCTOR WHO: Oh. Hm. Yes, yes. Sounds like the Time-Space Visualizer
Barbara, my dear... would you switch it off. Mm? Thank you.

(BARBARA CROSSES
TO THE TARDIS AND
GOES INSIDE.

THE DOCTOR HUMS AGAIN)

Awful noise, indeed! Huh! I could charm nightingales out of the trees.

22. 3 A
LS T.-S.V.

/BOOM A1/

11. INT. TARDIS. DAY.

(BARBARA CROSSES
TO THE TIME-SPACE
VISUALIZER.

THE SCREEN IS GIVING
A SERIES OF FLASHES.

FROM THE LOUD-SPEAKER
COMES A RATTLE OF
STATIC. IT CLEARS)

DALEK: (PRE-REC.) The Supreme
Dalek is ready to receive your
report.

(MORE STATIC.

THE SCREEN CLEARS
TO SHOW THE DALEK
CONTROL ROOM.)

2 C
DALEK CONTROL ROOM

Showing on scanner

BARBARA: Doctor! ... Doctor,
come quickly!!!

DALEK: (REC.) The report is ready.

(THE DOCTOR HUSTLES
IN)

DOCTOR WHO: What is it, what
is it ...? Can't I relax for
even ...

(HE STOPS SHORT)

Daleks!!!

M.Q.7 5"

23. 2 C
WIDE SHOT
DALEKS ALL

/BOOM C2/

12. INT. DALEK CONTROL. DAY.

(3 next - 3/S
T.-S.V./BARBARA/DOCTOR)

(23 on 2)
 Wide shot
 Daleks all

(SOUND PRE-
 REC) DALEK SUPREME: Give your report.

DALEK: Our time machine has
 been completed.

DALEK SUPREME: The operation
 will proceed at once. The
 movement scanners have
 located the enemy time machine
 Tardis.

(THE SUPREME
 DALEK INDICATES
 THE SCREEN)

DALEKS: Tardis, Tardis, Tardis....

24.	3	A	3/S T.-S.V./ BARBARA/DOCTOR	13. INT. TARDIS. DAY.	/BOOM A1
	2	C	Dalek Control on screen	(WE SEE THE DALEK SCENE CONTINUE ON THE SCREEN)	

BARBARA: Doctor ... He said
 the Tardis. And look ... on
 their screen ... that's us !!

DOCTOR: Even more important
 ... he referred to the Tardis
 as the enemy time machine ...

25.	2	C	MS DALEK SUPREME	14. INT. DALEK CONTROL. DAY.	/BOOM C2
-----	---	---	---------------------	------------------------------	----------

(4 next -
 LS DALEKS)

DALEK SOUND
PRE-REC.

DALEK SUPREME: At present, it
lies in the Sagaro Desert of
the Planet Aridius.

FAST ZOOM OUT

DALEK: We await command.

DALEK SUPREME: The Doctor and
the three humans delayed our
conquest of Earth.

DALEK: Daleks cannot be defeated.

DALEK: To defy Daleks is death.

DALEK: They will pay for their
crime.

DALEKS: Anihilate! Anihilate!
Anihilate!

DALEK SUPREME: The assassination
group will embark at once in our
time machine. They will pursue
the humans through all eternity.
They must be destroyed. M.Q.8 10"
Exterminate them.
Exterminate. Exterminate.
Exterminate.

26. 4 B 35
LS DALEKS

27. 2 D
SIDE SHOT of
DALEKS entering
DARDIS

(DALEKS FILE TO
THE TIME MACHINE
AND SEVERAL ENTER.
THE DOORS CLOSE)

28. 4 B 35
a/b

MIX TO

29. 5 A
CAPTION: Empty set

30. 3 A
2/S BARBARA/DOCTOR

BOOM a1

15. INT. TARDIS. DAY.

STANDBY TK-29

(DOCTOR WHO MOVES
TO TURN OFF THE
T.-S.V.)

(Telecine 9 next)

DOCTOR WHO: This machine of mine.
only picks up things that have
happened in the past

BARBARA: That means the Daleks
are already on their way here...

DOCTOR: Or worse ... are here
already... and you heard their
orders. We are to be exterminated!

BARBARA: Can we get away from
them?

RUN TK-29

DOCTOR: Yes, yes, yes, I think
so - but we must find Chesterton,
and the child ... and we may have
very little time!

(THEY HURRY TOWARDS
THE DOOR)

31. TELECINE 9 (TK-29) Dur: 24"

IAN & VICKI clamber
down the sanddunes
towards the cam.

END TELECINE

32. 1 B 50

BOOM B1

WIDE SHOT of
R. side of desert. 16. EXT. DESERT. DAY.

2 TO E

(VICKI FALLS
DOWN, LAUGHING,
IN THE SAND)

Let IAN/VICKI
in R.

VICKI: The trail just ends

IAN: Yes - and we've come a
long way from the Tardis..

If you look at the sun through your
VICKI: /you've got twenty fingers' hand
instead of ten.

I suppose we should start back,
Ian. The others'll only worry
about us.

IAN: Yes.

VICKI: The sand over here look very
(THEY BRUSH AWAY
THE SAND) hard.

(3 next - Low
Wide LS BARBARA)

(32 on 1)

IAN: (cont) Look at that ...
like glass ...

VICKI: It's the same over
here ... It's very hard ...

(THE LIGHT STARTS
TO FADE QUITE
OBVIOUSLY.)

VICKI: It's getting dark ...

IAN: Yes - it's the speed of
those suns, just like the
doctor said ...

VICKI: We really had better go
back.

IAN There's something here.
A fossil or something.

(IAN KNEELS AND
CLEARS A BIGGER
PATCH.)

' INDEED THERE IS
A LIGHT
EMANATING, FROM
IT.

JUST A GENTLE GLOW

IAN STARTS TO RISE
AND CATCHES HIS HAND
IN THE HANDLE AND
ATTRACTS VICKI'S
ATTENTION TO IT.)

(3 next - Low
Wide LS BARBARA)

IAN: It's a handle.

VICKI: The ring in the field!

IAN: What do you mean? The ring in the field?

VICKI: It was when I was young. Near where I lived there was a field with a big castle in it. A great, huge castle it was, and in the middle of the field there was this ring. And we always used to say that if we pulled that ring the drawbridge of the castle would come down, but we never did pull it.

IAN: Vicki, there are no drawbridges round here.

VICKI: Well, something's going to happen if we pull that thing.

IAN: well, do you want me to pull it or not?

VICKI: All right, go on. Try turning it.

(IAN PULLS THE
HANDLE.
NOTHING HAPPENS.)

IAN: There you are. No drawbridges.

(THEY START TO
WALK AWAY WHEN
THEY HEAR THE
TRAP DOOR OPEN

VICKI SHRIEKS.
THEY PEER DOWN)

VICKI: Steps.

(3 next - LOW WIDE
LS BARBARA)

(IAN PULLS THE
HANDLE. IT COMES
AWAY IN HIS HAND.
NOTHING HAPPENS.

THEY START TO MOVE
AWAY. THEY GO BACK
TO THE HOLE. IAN
THROWS A STONE DOWN
IT. WE HEAR IT
BOUNCE AWAY.
IAN PUTS HIS HEAD
DOWN: FINDS SOME
SLIME)

IAN: Look here! . . . M.Q.9 12"
Danger
rising to
mire beast

(VICKI STARTS TO
CLIMB DOWN AND
FINDS THE STEPS.
THEN SLIPS)

IAN: That smell again!

VICKI: It must lead somewhere.

IAN: Spooky, isn't it?

VICKI: Come on.

(THEY START TO WALK
DOWN)

33. 3

LOW WIDE LS
BARBARA

17. EXT. DESERT. NIGHT.

BOOM AY

BARBARA: Ian! Vicki!

Ian!

Nothing.

Let DOCTOR in L.

(N.B. shoot off
Police Box)

DOCTOR: This wretched wind is
wiping out their tracks.
It is cold too.

(THE WIND BUILDING
UP)

(2 next - Low
wide 2/S VICKI/IAN)

BARBARA: Let's get back to the ship.

DOCTOR: No, no, no... this way...

BARBARA: It was this way ... I remember...

DOCTOR: You are wrong, my dear..
... I have the directional instincts of a homing pigeon...
Now come along, follow me.

M.Q.10 10"
Mire building
to high wind

34. 2 E LOW WIDE 2/S VICKI/IAN 18. INT. TUNNEL. NIGHT. /BOOM B2/

3 TO C

(VICKI AND IAN AT THE MOUTH OF THE TUNNEL. THEY START TO ENTER. WE SEE A TENTACLE WHIP OUT BEHIND THEM AND CLOSE THE TRAP. VICKI FALLS AS SHE TURNS)

35. 1 A LS Left of desert
Let BARBARA & DOCTOR in L.
HOLD them to CU and let them out R.
S/I
5 B Noisy picture (sandstorm effect)
18a. EXT. DESERT. NIGHT.

36. 3 C WIDE 2/S L. of TARDIS DOCTOR/BARBARA 19. EXT. DESERT. NIGHT. /boom a2/
S/I
5 B a/b
(THE DOCTOR AND BARBARA CROUCHED IN THE SAND COVERING THEIR MOUTHS AND GESTURING TO EACH OTHER)

1 TO B RECORDING BREAK (to cover Dr. & Barbara and strike Tardis)

STANDBY TK-29

37. 1 B 50

BOOM A2

HIGH SHOT of
L.H. DESERT

20. EXT. DESERT. DAY.

DOCTOR/BARBARA
emerging

RUN TK-29

(OPENS FAIRLY
DARK. GROWS
QUICKLY TO FULL
LIGHT.

DOCTOR WHO RISES
FROM THE SAND AND
BENDS TO HELP
BARBARA)

BARBARA: Doctor ... it's all
changed. The whole landscape's
changed.

M.Q.11 19"
Cool beat

38. TELECINE 10 (TK-29) Dur: 13"

Fossils in the
desert

END TELECINE

39. 1 B 50

BOOM A2

a/b

21. EXT. DESERT. DAY.

STANDBY TK-29

BARBARA: Tardis.... There's
no sign of the/ it's gone...✓

DOCTOR: The sandstorm must
have buried it.

BARBARA: But where ... one
stretch of sand looks exactly
like another.

DOCTOR: We'd better continue the
search. It's going to be very
hot again soon. and we have no
shade or water.

(THEY MOVE OFF)

RUN TK-29

DOCTOR: Get down...

BARBARA: What is it?

(Telecine 11 next)

DOCTOR: There... straight ahead.

WHIP PAN R.

40. TELECINE 11 (TK-29) Dur:55"

The sand is banked up.
It starts to quake,
falls away, and a
DALEK pushes his way
out and advances to
cam.

S/I SLIDE: Next Episode

THE DEATH OF TIME

END TELECINE

41. 4

ROLLER CAPTION:

Dr. Who
WILLIAM HARTNELL

Ian Chesterton
WILLIAM RUSSELL

Barbara Wright
JACQUELINE HILL

Vicki
MAUREEN O'BRIEN

Abraham Lincoln
ROBERT MARSDEN

Francis Bacon
ROGER HAMMOND

Queen Elizabeth I
VIVienne BENNETT

William Shakespeare
HUGH WALTERS

Television Announcer
RICHARD COE

Dalek Voices
PETER HAWKINS
DAVID GRAHAM

Daleks
ROBERT JEWELL
KEVIN MANSER
JOHN SCOTT MARTIN
GERALD TAYLOR

Mire Beast
JACK PITT

Title music by RON GRAINER and
the BBC Radiophonic Workshop

Incidental music composed and
conducted by DUDLEY SIMPSON

(on Roller - Cam.4) - 28 -

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S/I SLIDE:

Directed by
RICHARD MARTIN
BBC tv

F A D E S O U N D A N D V I S I O N